The Society of North American Goldsmiths
NEWSLETTER
VOLUME I DECEMBER 1, 1975 NUMBER 3

PRESIDENT'S COLUMN

Dear Members:

The ballots have been tabulated and Joel Bagnal has been elected Vice President. The three new Board of Directors are Mary Ann Scherr, George McLean and Tom Markussen. I am happy to announce this information at this time and I am sure the Society will grow and be enriched during their time of office and leadership.

In the first newsletter, I asked the Canadian members to send me their thoughts on the subject of how SNAG would make them feel more a part of the total group activities. As of this date, I have not had one response even though I know that a few Canadian members feel left out of the total group. I do understand and sympathize with this point of view.

The SNAG members here in the States are very active in their own work as well as in their teaching, and the communication between them is very active in the many shows, lectures, conferences, workshops and guest lectures. It is unfortunate that many Canadian members cannot participate in the various programs because they are so far away. However, through the fine work of Hero Kielman (full member from Ontario), the outstanding SNAG Full Members Exhibition took place in June of 1974 at his college art gallery. I feel that this show is one of the finest exhibitions of our members that has been seen to date. While I am unsure how many Canadian metalsmiths were able to see the show, I hope that many were able. The reason this activity evolved was that Hero said he would coordinate it, and he did! A great deal of time and energy was involved, but it was done for the benefit of the group. This kind of positive action is what SNAG needs and it is the only kind of movement from which the total group will benefit. It just takes that "one person" who will volunteer for the task, and then execute it until completion.

Perhaps some of our Canadian SNAG members should coordinate a small conference, workshop, or weekend lecture workshop conference to crystalize their ideas. This kind of interchange is very active here in the States and seems to bring SNAG members in better contact with each other through the exchange of thoughts and skills. For example, Bill Newmann (full member from Clinton, Ohio) and Vickie Carney hosted eight members of SNAG at the "First Shell Structure Workshop Symposium" at Akron University this past August. The following participants included Heikki Seppa (symposium leader), Hero Keilman, Mary Ann Scherr, Chuck Evans, Mary Leeth, Phillip Fike, Mary Lee Hu and Jim Mazurkewicz. These members shared views, work habits, materials, methods, along with their ideas in developing a sound vocabulary to describe the new forms that kept emerging from this construction technique. They all realized with renewed interest the malleability of metal. This activity was conceived and accomplished completely by themselves and I am sure it was very rewarding for all who participated. Our members should do more of these symposiums.

If some Canadians feel that SNAG is only interested in the metal people in the U.S., I am sorry to hear that since each member is, or should be, interested in all other SNAG members. So, let us all work on trying to bring about a better understanding among our total membership.

Bob Ebendorf
Box 187x
Highland, N.Y. 12528

ORGANIZATIONAL NEWS

SNAG Conference: The next SNAG conference will be held in Cleveland, Ohio in May or June of 1976. Ms. Mary Ann Scherr will be our conference coordinator and we will publish additional information as it becomes available.

Membership Information: If you are interested in joining SNAG as an associate member, simply send $10 plus your resume to SNAG, P.O. Box 247, University Station, Boston, Mass., 02215. If you are interested in becoming a full-member, the next due date for all applications will be December 1. You must send 20 slides of your work in a plastic file folio, along with your professional resume to: Bob Ebendorf, State University College, Art Department, New Platz, N.Y., 12561.

Ron Hickman, President of the S.W. Museum Director's Association and Director of the Phoenix Art Museum, is working on a major exhibition of SNAG work to be held in January or February, 1977.

NEWSLETTER INFORMATION

For the present time, it shall be assumed that all material received for publication has been edited. Please type or print all information submitted. Send all material to: Mark Baldridge, Editor, SNAG Newsletter, Art Department, Longwood College, Farmville, Va., 23901.

Deadline Dates Are As Follows:

Deadline	Issue
Jan/5/76	Feb/1/76
Mar/5/76	Apr/1/76
May/5/76	Jun/1/76
Jul/5/76	Aug/1/76

Editor . . . . . Mark Baldridge
Special Editor . . . . . Walter Soellner
Assistant Editor . . . . . Lynda Baldridge
Student Assistant . . . . . Martha McCotter
Final Typist . . . . . Pat Motley

Printed at Longwood College

Subscription Policy: Full-SNAG members may receive as many free copies as they desire or may furnish a list of people to receive free complimentary copies of the newsletter. Non-SNAG members may receive one complimentary copy by writing to the editor of the newsletter. Requests for additional copies must be accompanied with 50 cents per copy for printing and mailing. This policy will remain in effect until the August 1, 1976 issue, so please do not mail money for any issues beyond that date. Hopefully, the newsletter will be greatly expanded by that time.

Please note: If you do not receive your newsletter within fifteen days of the issue date and you are a full or associate member of SNAG, please immediately write to the editor. Already there have been problems with the mail and we are currently studying the most effective system of distribution. If you are a non-SNAG member, we would suggest that you become an associate member to insure continuity of the newsletter. Many non-members are receiving one or two complimentary issues, but additional copies must be purchased (see above).

If you are interested in writing or submitting an article for publication in the newsletter, contact Walter Soellner, Art Department, University of North Carolina, Charlotte, N.C., 28225. Walter is now coordinating all additional newsletter articles.

Wanted: Information about your awards, exhibitions, theses, sources, helpful hints, etc., and articles. Also, if you have students with outstanding theses, please forward a copy. Preferably do not send any material that you wish returned, although exceptions may be made.

AESTHETIC QUESTION OF THE MONTH: Is goldsmithing an art or a craft (or both) and what is the difference, or what makes the difference?

Members are invited to respond to the above statement and also to suggest other controversial questions or statements for future issues. Responses shall be printed in subsequent issues.

Responses to last issue's Aesthetic Question: (Is a person who primarily casts a metalsmith or a waxsmith?)

"If they know silversmithing, i.e., forming metal by traditional smithing techniques, they are whether they practice it or not. However, most casters are simply that, casters. (And it does offend those who are smiths to have them called smiths.) I'd say they could just call themselves jewelers (if that's what they're doing), or even casters – whatever!" (Watson)

"Waxsmiths with foundry knowledge." (Beetler)

"Metalsmith – I cast and use very little if any wax." (Higgins)

TECHNICAL QUESTION OF THE MONTH: What is the ideal shape (cross-section) of a sprue?

Members are invited to respond to the above question and to suggest other questions. Responses will be published in subsequent issues and should be valuable to other members as well as the many students who read this pamphlet.

Responses to last issue's Technical Question: (Why use 50% "new" metal to a metal casting?)

"Because it is so common for people into casting to abuse the metal they cast . . . First, they almost always use acetelene to melt metal which is very damaging unless the flame is just right. They also fail to flux and clean it properly while it's in the crucible or they over flux and can't remove the flux. Consequently, they have to add new metal to make it at all satisfactory." (Lynda Watson)

"In case the old metal wasn't cleaned well enough to maintain alloy specifications." (Vada Beetler)

COMMENTS

(The unaesthetics of fabrication)

In the search for a suitable technique to express a metal artist's style, many people select fabrication. While fabrication may offer the most flexibility, all too often it becomes restrictive. Too many fabricated objects look fabricated – sheet A is cut and bent and soldered to sheet B, sheet B is textured and soldered to rod C, rod C is twisted and one end has been hammered, etc. Pieces of this nature are similar to the first automobile – here is the headlight, here is the radiator, here is the spare tire, and so on.

Casting is an alternate technique that can eliminate the "fabricated look" and casting can allow a unified flowing characteristic. However, cast pieces tend to be much heavier than their fabricated counterparts and large scale castings encounter technical problems.

Electroforming offers another solution, however to achieve "Lechtzin" results, extremely expensive equipment must be combined with sophisticated electronic knowledge, thus eliminating this alternative for many.

Therefore, perhaps the most feasible approach exists with the philosophy and terminology put forth by Seppa and others. Unfortunately, too often when we begin to fabricate a piece, the technique overpowers the aesthetics. Perhaps more of a conscious effort and/or a new verbal and philosophical approach would eliminate the "fabricated look" that now exists. Fortunately, the Seppa group is aware of this drawback and the terminology is put forth in a conscious attempt to eliminate the fabricated look and explore the full potential of fabrication.

WORKSHOP ON SHELL STRUCTURES A SUCCESS!

The first cooperative research workshop and seminar was held at the University of Akron in August. The one week exploration on forms and their generic names was attended by eight well-known craftsmen: Mary Lee Hu, Phillip Fike, Mary Ann Scherr, Jim Mazurkewicz, Hero Kielman, Chuck Evans, Heikka Seppa, and the host to the group Bill Neumann. The group felt that the contemporary metalsmiths are not working on the form as much as on the surfaces. This trend should be reversed, or brought to a balance. Some reasons for the lack of forms was found to stem from the general misunderstanding of the natural plasticity as the character of metal, and the lack of form consciousness. Form analysis was discussed through generic terminology. Few new verbs were adopted by the group. The anticlastic and synclastic sinking, furrowing, heatfitting, graderolling, decking, are all very useful terms in working with the shell structures.

Among the 80 plus form suggestions, the spiculum was found to be the most exciting and potentially useful monoshell. (Seppa)

QUESTION CORNER

Members and non-members are encouraged to submit questions that they wish answered. Also members are encouraged to respond to any questions which they are capable of answering. Please do not assume that someone else will respond if you have the answer. Hopefully, this column will provide a valuable service for members and non-members.

"I am considering the purchase of a wax injector pot, but have only had limited experience with them. Do these infectors really work well and are they worth the money? If so, are there any types or brands from which to shy away?" (MB)

"Is anyone doing work with 18k purple gold? I am interested in anyone else's experimentation, so we can compare problems. . . I have nuggets of gold-75%, silver-25%, gold-76.1%, silver-20.9%, and zinc-3%. I can't work with it, can you?" (Vada Beetler, 382 Westview, Columbus, Ohio, 43214)

"Is there a copper colored high temp solder? A brass colored one?" (EH)

"Is there an alternative to solder for students of fabrication?" (EH)

"What can one do about firescale on sterling?" (KK)

PUBLICATIONS

Metal Design and Technique is a book supported by many illustrative examples, the book also describes metal used in buildings, household utensils, commodities, and jewelry, how the special characteristics of metals such as gold, silver and tin can be utilized with maximum artistry is graphically demonstrated. 296 pages, 9½x11, 330 halftones and line drawings, $27.50. Write to: Van Nostrand Reinhold Co., 300 Pine St., Cincinnati, Ohio, 45202.

The Art of Making Jewelry is a book that discusses and illustrates the fundamentals step-by-step. Included is useful information on the nature of precious and semi-precious gems and metals. Principles of gem cutting, the care and handling of jewelry, and the practice of trading gems are all covered. 128 pages, 7x10, 47 photographs, 161 diagrams, 16 color plates, $10.95. Write to: Van Nostrand Reinhold Co., 300 Pine St., Cincinnati, Ohio, 45202.

Contemporary Crafts of the Americas by Nilda Fernandez Getty. Henry Regrery Co., 1975. 172 pages, $14.95.

The Craftsman in America. Prepared by the Special Publications Division of the National Geographic Society, 1975. 199 pages, $4.25, plus postage and handling.

People Who Make Things: How the American Craftsmen Live and Work by Carolyn Meyer. Antheneum, 1975. 200 pages, $6.50.

Metallurgy in Archael. Written by R. F. Tylecote. Published by Edward Arnold, London, 1962. (Beetler)

What is Design by Paul Jacques Grillo, published by Paul Theobold & Co. (Kallenberger)

Photography in the Crafts by Fred Woell. A 32-page booklet designed to teach photo processes as they are applied to metalwork, ceramics, fabric and graphics. The material in the book was edited from technical notes contributed to Eleanor Moty, Dan Anderson, Bill Larson, Lia Cook and Hiromitsu Morimoto. This booklet may only be purchased through the mail. Write to Fred Woell, 14A, RFD, Deer Isle, Maine, 04627. Include $3.50, plus 50 cents for postage.

PUBLICATIONS BY THE AMERICAN CRAFTS COUNCIL

Museum of Contemporary Crafts
Exhibition Catalogs

The Art of Personal Adornment - Ornamentation of the body as practiced in many cultures throughout history to the present. 1965. members-$1.50, non-members-$1.75.

Craftsmen USA - Award-winning crafts from regional competitions sponsored by ACC. 1966. members-$1.00, non-members-$1.25.

Forms in Metal-1975 - 275 years of metalsmithing in America. members-$3.50, non-members-$4.00. (Many of these and other exhibitions have been documented in slides. Send request and 25 cents handling to Research Dept. for a complete listing.)

Other Crafts Council Publications

First World Congress of Craftsmen-1964 - A record of events at the First World Congress of Craftsmen held at Columbia University. members-$2.50, non-members-$2.50.

Craftsmen of the Southwest Directory - Biographical and pictoral data on craftsmen from the states of Ariz., Calif., Hawaii, N.M., and Utah. members-$2.50, non-members-$3.00.

Photographing Crafts-1974. members-$2.00, non-members-$3.00.

Packing/Shipping of Crafts-1973. members-$2.00, non-members-$3.00.

Orders for the above ACC publications should be sent to: ACC Publications Dept., 44 W. 53rd St., New York, N.Y., 10019. All orders must be accompanied by a check or money order; do not send cash or stamps. Add 8% sales tax for New York City or applicable sales tax. Allow 3-4 weeks for delivery.

Listed below are some books relating to jewelry, metals, etc., made available through the Publishers Central Bureau. Anyone interested in purchasing any of these books should write to: Publishers Central Bureau, Dept. 401, 1 Champion Ave., Avenel, N.J., 07131. Include the number of the book with the proper amount of money, plus $1.30 for shipping (N.Y. & N.J. residents include sales tax).

521458. *Encyclopedia of American Silver Manufacturers: Their Marks, Trademarks, and History.* New revised ed. by D.T. Raintree. Only $7.95.

120437. *The World of Minerals.* By V. DeMichele. 185 full-color photos, 9x12. $4.98.

109816. *Color Treasury of Gems and Jewels.* Intro. by H.J. Schunbel. 135 magnificent full-color illustrations. 9x12. $1.98.

149788. *National Types of Old Pewter.* By H.H. Cottrell, A. Riff and R.M. Vetter. Over 500 photos. 8½x11. Originally pub. at $12.50, now $3.98.

106795. *Collecting American 19th Century Silver.* By K.M. McClinton. Over 500 photos. Pub. at $12.50, now $3.98.

066572. *Peter Carl Faberge, Goldsmith and Jeweler to the Russian Imperial Court.* By Henry Charles Bainbridge. Originally pub. at $30.00, now only $9.98.

00089x. *The Book of Old Silver – English, American, Foreign.* By Seymour B. Wyler. $7.95.

097397. *Modern Silver.* By Graham Hughes. Pub. at $12.50, now $4.95.

524139. *Creative Gold and Silversmithing: Jewelry, Decorative Metalcraft.* $5.95.

119625. *The Pleasure of Jewelry and Gemstones.* By Dr. J. Sataloff. 135 full-color illustrations. 12½x9¼, $5.98.

MAGAZINES

Craft Horizons is a leading magazine in the field of crafts. It serves as a source of information, ideas and inspiration. Published bimonthly, Craft Horizons covers ceramics, weaving, stitchery, jewelry, metalwork, woodwork, enamels, glass, plastics, textiles, bookbinding, and more. Plus calendars of exhibitions, reviews, previews of shows, announcements of competitions, scholarships, awards, and study tours. Craft Horizons is now offering a special rate to students until December 1. The regular price of $12.50 per year is being cut to $9.50 per year, a $3.00 discount. Write to Craft Horizons of the American Crafts Council, 44 W. 53rd St., New York, N.Y., 10019.

The Bead Journal is a quarterly publication of Ancient, Ethnic, and Contemporary jewelry. Included in the magazine are editorials, correspondence, news and reviews, and various articles on jewelry-making and other related subjects. Subscriptions for U.S., Canada, and Mexico are $10.00 per year. Anyone interested should write to: The Bead Journal, P.O. Box 24C47, Los Angeles, Calif., 90024.

Golschmiede Zeitung, $24 per year. Write Ruehle-Diebener-Verlag KG, 7000 Stuttgart 70, Postfach 250, Wolfschlugener Strasse 5a, Germany (Kallenberger).

FILMS

The American Crafts Council is a national nonprofit membership organization to stimulate interest in contemporary crafts. ACC maintains the Museum of Contemporary Crafts in New York City and publishes the bi-monthly magazine *Craft Horizons.* The ACC also operates a program entitled "Your Portable Museum", a slide and film rental and purchasing service.

Slide kits consist of 35mm color slides accompanied by printed descriptive notes. Slides fit Kodak's Universal Carousel slide tray. Rental period is 15 days inclusive of return mailing time. Rentals are restricted to the U.S. Shipments to Alaska and Hawaii are by air mail. At least one month advance time is required on rental requests. All requests must be in writing. Institutional requests must be on purchase orders by the ordering institution. Alternate dates should be given. ACC members in the craftsmen and sustaining or higher categories may deduct 20% on rentals. ACC Slide Kits are for sale except those marked NFS. Rental fees will be deducted from subsequent purchases. No single slides will be sold. Send orders to: Research & Education Dept., ACC, 44 W. 53rd St., New York, N.Y., 10019.

Listed below are the metal-related available slides:

CREATIVE CASTING B5—William Underhill demonstrates the lost wax process. 1963. 85s, $102.00p, $13.50r.

CREATIVE CASTING B5a—Cast metal objects from the period 1960-63. 44s, $52.80p, $9.50r.

ELECTROFORMING H3—Stanley Lechtzin demonstrates electroforming of metal; includes examples of his work. 1972. 68s, $81.60p, $12.00r.

ENAMELING K6—Contemporary examples plus a section on techniques. 1973. 57s, $68.40p, $11.00r.

FORMS IN METAL L8—Metalsmithing in America from the 1700's to the present. 1975. 99s, $70.80p, $15.00r.

THE GOLDSMITH K13—Jewelry and other metalwork from an exhibition sponsored by the Renwick Gallery/Minnesota Museum of Art/SOCIETY OF NORTH AMERICAN GOLDSMITHS. 1974. 91s, $109.20p, $15.00r.

GOLDSMITH '70 F13—Metalwork from an international competition sponsored by the SOCIETY OF NORTH AMERICAN GOLDSMITHS. 127s, $152.40p, $17.00r.

HOLLOWARE '71 G10—State University College at Brockport, N.Y., exhibition of contemporary metalwork. 37s., $44.40p, $9.00r.

INVITATIONAL STUDENT METAL EXHIBITION G12—Metalwork from 19 U.S. schools. 1971. 105s, NFS, $16.00r.

JEWELRY INVITATIONAL J3—Fairtree Gallery exhibition of contemporary works. 1972. 54s, $64.00p, $10.50r.

CHARLES LOLOMA AK1—Jewelry from a solo exhibition. 1974. 17s, $21.40p, $7.00r.

METAL + 72 J8—State University College at Brockport, N.Y., exhibition of contemporary jewelry & metal objects. 28s, $33,60p, $8.00r.

JOHN PRIP: METALSMITH H9—Jewelry and sculpture from a solo exhibition. 1972. 20s, $24.00p, $7.00r.

SILVER DESIGN COMPETITIONS H11—Winning designs from competition sponsored by the Sterling Silversmiths Guild of America 1970-73. 40s, $48.00p, $9.00r.

SMITHING '73 J9—State University College at Brockport, N.Y., exhibition of contemporary American metalsmiths. 45s, $54.00p, $9.50r.

THIRD NATIONAL STUDENT METAL INVITATION J2—Jewelry and objects by degree candidates at 17 U.S. schools. 1973. 44s, $52.80p, $9.50r.

THREE METALSMITHS: FISCH/KINGTON/SKOOGFORS F5—Jewelry and metal objects from solo exhibitions. 1968. 21s, $25.00p, $7.50r.

SAMUEL YELLIN: SKETCHES IN IRON K4—Designs by the Philadelphia blacksmith from 1910-1940. 1970. 62s, $74.40p, $11.50r.

Multimedia Slide Kits:

ART DECO G3—Finch College Museum of Art exhibition of art and craft in the Art Deco style. 1971. 85s, $102.00p, $13.50r.

THE ART OF PERSONAL ADORNMENT D9—Historical and contemporary examples. 1965.

90s, NFS, $14.00r.

BAROQUE '74 AK—Highly decorated crafts. 62s, $74.40p, $11.50r.

CRAFTSMEN USA '66 B14—Works from a national competition sponsored by ACC. 71s, $85.00p, $12.50r.

OBJECTS USA F4—The Johnson Collection of Contemporary Crafts. 1969. 128s, NFS, $17.00r.

16mm Motion Picture Films

BLACKSMITH WORKSHOP—The spirit and craft of blacksmithing as experienced by students and professional craftsmen attending a workshop. 1971. 28½ minutes, color, sound, $25.00r.

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Corrections concerning last issue's "Films" (Higgins)

A STORY OF SILVER from the Danish Information Center is no longer available.

THE SILVERSMITH OF WILLIAMSBURG is not free, but rather rents for $12.00 per day!

SOURCES

Model airplanes and railroad shops are an excellent source for a variety of brass tube, sheet rod, angles and other shapes in small quantities. Also plastic angles, channel, "I" and "T" shapes along with other plastic and nylon shapes than can be molded or burned out and cast directly. (McClean)

ON WORKSHOPS

(Seppa)

Most metalsmiths have some specialty from which others can benefit. These methods, techniques, and modes of working should be shared. The true test of an idea is when it is offered to other minds for scrutiny. It is quite possible that another person can see different possibilities, and will use the idea better than its "inventor". This would benefit everybody. Let us try to make SNAG an open forum for ideas. Share our knowledge, and elevate the whole art of metalsmithing.

To generate better sharing of our individual specialties, a list of workshop leaders will appear in the Newsletter from time to time. If you want to be included, write your workshop, lecture, ect., presentation snyopsis to Heikki Seppa, 8 Price Court, St. Louis, Mo., 63132.

Those groups, schools, etc., willing to take advantage of the list, please contact the craftsman individually. This is not a workshop circuit, so there are negotiations to be conducted, facilities, equipment, number of participants, fee, room and board, travel, etc. – even a direct exchange. Listed below are some workshops on metalsmithing:

Name and Address	Type of Workshop
Chuck Evans 337 Howard St. Findlay, Ohio 45840	1. Linkage and Flexible Joining, Roman and Woven Chains. 2. Marriage of Metals on Base Metals, Gold and Silver.
Mary Lee Hu 7502 River Road Olmstead Falls, Ohio 44138	Wire Construction. Well documented, technical presentation. Slide collection on Wire Work. One day workshop.
Bob Ebendorf R. R. 1, Box 187x Highland, N.Y. 12528	Emphasis on: The Surface Enrichment, Plexiglass, Roll Printing. Slide lectures for advanced and beginners.
Nilda Getty Colorado State University Art Department Fort Collins, Colo. 80521	Workshop on Chasing and Repousse. Historical perspective in slides.
Eleanor Moty 425 N. Sherman St. Madison Wisc. 53704	Photo Etching on Metal
William Neumann 8589 Wonderland Ave. Clinton, Ohio 44216	1. Drawing and Rendering Jewelry for presentation to clients. 3-hour workshop. 2. Eutectic Soldering as Used in Granulation. 6-hour workshop.
Fred Fenster RR 2 Sun Prairie, Wisc. 53590	Pewter in all forms and stages. One or more days.
Phillip Fike Wayne State University Art Department Detroit, Mich. 48202	1. Niello. Preparation and Deposition with extreme ease to exquisite results. 2. Playing and Making of the Mysterious Jews Harp.
Hiroko & Gene Pijanowski 2840 Yeager Road W. Lafayette, Ind. 47906	1. Japanese Methods on Line Inlay. Mokume and other surfacing methods. 2. Making of tools for the above. 1½-3 days. Slide talks. Advanced participants only.
Mary Ann Scherr 169 Court Drive Westwood Village Fairlawn, Ohio 44313	Etching on Metals. Safe Shop is a Must. 1-2 days. Slide lectures on many areas of metal explorations.
Heikki Seppa 8 Price Court St. Louis, Mo. 63121	1. Surface Enrichment by Reticulation and Roll Printing. Slide show. 2. Emphasis on the Form by Shell Structures. Documented program on Mono-Shell, Bi-Shell, and Multishell Structures. From 1 day to a week.
Fred Woell Haystack Deer Isle, Maine 04627	Casting: Wax Working, Use of Plastics, Slide Lectures.
Mark Baldridge Longwood College Art Department Farmville, Va. 23901	Casting—Large (7-15 oz.) and small centrifugal casting. Slide lecture and presentation. 1 or 2 days.

INFORMATION

For a complete list of all colleges and universities in the U.S. that offer art classes and programs, send $1 (check payable to American Artist) to American Artist Reprints, 1515 Broadway, N.Y., N.Y., 10036. The list includes degrees offered, number of students graduated, number of art faculty, courses offered, and addresses. This list is annually printed in American Artist around the month of March.

Due to the many requests for information from schools and colleges, El Dorado Sales, in association with Magic Circle Corp. and Studio 714, of Seattle, will for a test period, make available to bona-fide instructors from selected schools and colleges, technical information, instructions, solutions to problems, materials sources, lay-out and set-up advice, etc., at no charge. This service will apply to all subjects related to – JEWELRY MAKING, METAL CASTING, and DENTAL METAL WORK.

If you would like to be included in the Marietta College Crafts Directory U.S.A., contact Marietta College immediately: Arthur Howard, Marietta College, Marietta, Ohio, 45750. Marietta College has received approval for an $8,000 grant from the National Endowment for the Arts to produce a directory of amateur and professional artist/craftspersons working throughout the United States. The directory will make an up-to-date listing of craftspersons available to state art councils, galleries, museums, festivals, fair and exhibition directors.

Inclusion in the Directory is at no charge to the artist, nor will the artist be asked to buy a copy in exchange for listing. The first directory will be published in December with a second publication in June, 1976.

The Kruger, Van Eerde Gallery is open at 842 Madison Ave., New York. Formally known as the American Gallery of Art in Jewels, the gallery specializes in presenting the work of distinguished artists working in the fields of fine jewelry, sculpture and precious metal objects.

IDEA CORNER

Considering the high cost of travel and the wide geographical dispersment of SNAG members, it would be ideal if the two could be linked together. One idea would be some sort of reciprocal lodging understanding among members who wish to participate. An announcement could be printed in the newsletter, thereby establishing a list of interested members with addresses and accommodations. This list could then be announced in the newsletter periodically.

This system could be handled very formally or very informally. If handled formally, some type of system (perhaps via coupons) could be created to coordinate and record all travel in an attempt to equalize travel. This would help insure that those who took advantage of the travel opportunities of the system would also reciprocate in an equal manner.

If the system were handled informally, the individual members could simply handle all affairs by themselves after receiving the printed list of participating members. The list could also be revised periodically.

Since full members tend to be more established and settled, and associate members are often new to the metal world, perhaps many members would desire to have a definite distinction on who could utilize their accommodations. In other words, perhaps some associate members might desire to stay with or accommodate only other associate members. Likewise, perhaps some full members might desire to stay with or reciprocate only to full members.

Not only would such a system be more convenient, economical and more hospitable, but it would cement together the organization. Members could compare technical notes and share their knowledge and experiences. Perhaps this system could be tied into the reciprocal workshop program where the guest would provide a workshop or slide lecture for the host's students.

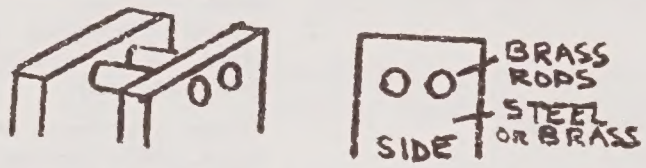
If anyone would like to volunteer to coordinate or assist in the above proposal, please write the newsletter. Any comments are also appreciated.

TECHNICAL TIPS

For bi-metal casting, try STEELE'S Super Investment, developed in Columbus, Ohio — now made and sold by Ranson and Randolph, P.O. Box 905, Toledo, Ohio, 43601. Ask for specific sheets; excellent results. (Beetler)

Countersinking drillholes will let the jumprings move more freely and/or make the hole look more finished. (Kallenberger)

Below is a sketch of a very simple and east to make bending jig.



Square-up the two side pieces, center punch one piece for drilling, align both pieces and glue with instant glue for 5 min., epoxy, then drill both at the same time for perfect alignment. The brass rods are lead soldered. (McClean)

POSITIONS AVAILABLE

The Raintree Girl Scout Council of Evansville, Ind. is looking for craftsmen in the areas of pewter, silversmithing, tinsmithing, gunsmithing, and other metal crafts related to the Colonial period or Appalachian Mountain heritage, to participate in their crafts demonstrations at Lincoln State Park, Lincoln City, Inc., during their celebration of "Wake Up America", which is going to be held on April 30, May 1 and 2, 1976. The celebration is intended to give the girls an opportunity to relive and participate in our country's heritage. There will be some 7,000 girls involved. Anyone interested should contact Ms. Marlyn Treberg, Bicentennial Chairperson, Raintree Girl Scout Council, 14½ S.E. Second St., Evansville, Ind., 47708.

The Pittsburgh History & Landmarks Foundation, in conjunction with the Pittsburgh & Lake Erie Railroad, is developing an old railroad station into a modern specialty themed center. They are looking for a quality silversmith or goldsmith who would be interested in locating in the Pittsburgh area and opening a shop. He would work on the site and sell items either that he made or that other craftsmen had made. If you are interested, contact Ms. Nancy Flaherty, Marketing Director, Pittsburgh History & Landmarks Foundation, Allegheny Square W., Pittsburgh, Pa., 15212.

EXHIBITS

Louisiana, Shreveport. Shreveport Parks and Recreation Nat. 1976. Mar. 6-21. Open to all artists. Media: all. Juried. Cash awards of $2500. Fee: $10 for 3 entries; $1 add., no limit. Slides and entry cards due Jan. 2. Write: Gwen Norworthy, R.S. Barnwell Garden & Art Center, 501 Clyde Fant Memorial Parkway, Shreveport, La., 71101.

The Museum of Centemporary Crafts will present an exhibition entitled "Homage to the Bag". The exhibition will include over one hundred contemporary and historical works, the latter drawn from collections at The Costume Insti-

tute of the Metropolitan Museum of Art, the Museum of the American Indian, the Whitney Museum of American Art, and The American Museum of Natural History. The exhibition will run through Jan. 4, 1976.

"Forms in Metal: 275 Years of Metalsmithing in America", the exhibition jointly sponsored by the Museum of Contemporary Crafts and Finch College Museum, will be touring to five locations. The schedule includes exhibitions at the League of New Hampshire Craftsmen in Concord, Oct. 15-Nov. 12; Montgomery Museum of Fine Arts in Ala., Dec. 4-Jan. 2; Mobile Art Gallery in Ala., Jan. 23-Feb. 20; Philbrook Art Center, Tulsa, Mar. 15-Apr. 12; and the Va. Museum of Fine Arts in Richmond, May 10-Jun. 7.

June 21 through 27, 1976 has been set for the annual Northeast Craft Fair to be held at Rhinebeck, N.Y. Approximately 500 exhibition spaces are open to professional craftsmen living in Maine, New Hampshire, Vermont, Connecticut, Rhode Island, Massachusetts, N.Y., N.J., Pa., Maryland, Del., and D.C. Persons seeking exhibition space must submit five slides of their current work as part of their application. Applications will be available after Oct. 15 by contacting Carol Sedestrom, Director, Northeast Craft Fair, 12 N. Chestnut St., New Paltz, N.Y., 12561.

Ute Conrad-Parnemann and David Kuhn will have a joint enamels show at the Anne Hathaway Gallery in the Folger Shakespeare Library, 201 E. Capitol St., S.E., Washington, D.C. The Gallery hours at 10 a.m. to 4:30 p.m., Mon.-Sat. The show will consist of large enamel panels, ranging from 16" to 3' square, done by Mr. Parnemann and objects of cloisonne enamel and wood done by Mr. Kuhn.

The Renwick Gallery in Washington, D.C. is presenting Dec. 13 & 15 an exhibit of traditional Revere Lanterns crafted by Henry J. Spain from Winston-Salem, N.C. The lanterns in the Renwick exhibition are made from flat sheet brass, formed into a cylinder partly with the use of a rawhide hammer. It is designed so that candlelight glows through the intricate pattern of tiny holes that are punched, freehand, through the metal. The gallery is located on Pa. Ave. at 17th St., N.W., and is open 7 days a week from 10-5:30. Admission is free.

Montana, Great Falls. Mont. Institute of the Arts 10-State Bicentennial Juried Art Show, Apr. 6. Open to all artists in Mo., Kan., Neb., Iowa, N.D., S.D., Mont., Idaho, Wash., Ore. Media: ptg., ceramics, graph., sculp., crafts, mixed. $3000 min. prize. Fee: $5 each entry, limit 1 per category. Commission: 30%. Receiving Mar. 19. Juried by slides. Write: C.M. Russell Museum, 1201 - 4th Ave., N., Great Falls, Mont., 59401, or call 406/452-7369.

New York, Rhinebeck. Northeast Craft Fair 11. June 21-27, 1976. Open to approx. 500 professional craftspeople in Me., N.H., Vt., Conn., R.I., Mass., N.Y., N.J., Pa., Md., Del., D.C. Media: all. All are required to submit 5 slides by mid-Jan. Applications available. Write: Carol Sedestrom, Director, Northeast Craft Fair, 12 N. Chestnut St., New Paltz, N.Y., 12561.

Oklahoma, Lawton. Lawton Jr. Service League 7th Annual. Juried exhibit, Feb. 8-23, at Museum of the Great Plains. Open to all artists nationally. Media: all. Cash awards. Purchase awards. Ribbons. Fee: $4 per piece. Commission: 20%. Entry cards and work due Feb. 6. Write: Mrs. Robert T. Steel, 3404 Baltimore, Lawton, Ok., 73501.

The Student Invitational Metals Exhibition will open at Indiana State Univ. Art Gallery on Nov. 11-Dec. 19. The exhibition has about 160 works from 28 schools, also some of the teachers have work in the show. This show gives some idea of the kind of work that is being done in the university and college metal programs. For more information write Prof. Robert Montgomery, Indiana State Univ. Art Dept., Terre Haute, Ind., 47803. There is also an illustrated catalog (35 pictures) available. If interested, contact Bob Ebendorf, State Univ. College Art Dept., New Paltz, N.Y., 12561. Send $1 for students and $2 for all others.

Midwest Craft Festival. Illinois and contiguous states. Sponsored by North Shore Art League, May 22, 23, 1976. For entry information contact: Jewel Berzon, 620 Lincoln Ave., Winnetka, Ill., 60093.

The National Copper Competition for craftsmen producing objects composed predominantly of copper, brass, or bronze. Entries might include: jewelry, holloware, flatware, enamel, constructions, architectural embellishments, toys or other objects; in fact, any one-of-a-kind handmade item other than sculpture. The goal is to present and educate the public by way of an exhibition focusing on the use of copper as an art medium, to show its range, versatility and desirability as a medium for the production of fine handcrafted items. The exhibit will tentatively be held in the early spring of 1977, and will be housed at the Ariz. Historical Society Museum. Each craftsman would be allowed to submit up to 5 entries. Selection of the show will be entirely in the hands of the jurors who will determine the size, scope, quality, and nature of the show. They will also award prize monies. For more information about the Nat. Copper Competition, send a post card with your name and mailing address and request for information and entry to Prof. Mike Croft, Univ. of Ariz., Art Dept., Tuscon, Ariz., 85721.

An invitational exhibit on Contemporary Blacksmithing will be held at the Craft Center, Worcester, Mass., Dec. 5-Jan. 17.

The First Annual Juried Crafts Exhibition of the Arts in Birmingham, Ala, will be held Nov. 23-Dec. 15. (Piedmont Craftsmen '75).

The Annual Craftsmen Invitational Opening will be held from 12-5 p.m., Dec. 6-23. SECCA, 500 S. Main St., Winston-Salem, N.C. (Piedmont Craftsmen '75).

Winter Workshops '76. Jan. 25-30. Sponsored by Southern Highland Handicraft Guild, Arrowmont School of Crafts, Univ. of Tenn. For information: Winter Workshops '76, Southern Highland Handicrafts Guild, P.O. Box 9145, Asheville, N.C., 28805. (Piedmont Craftsmen '76).

OPPORTUNITIES

Following Sea—A Shop and Gallery. A shop cele-

brating American Craftsmen. Anyone interested write: Following Sea, Mall Level, 1441 Kapiolani Blvd., Honolulu, Ha., 96814, or call 808/955-7516.

Winston Churchill Traveling Fellowships. 16 E. 69th St., New York, N.Y., 10021. For promising young Americans to broaden their experience in their fields. Age limit between 22 and 45 "with marked ability" who submit useful, imaginative projects in their field that require travel and observation of Commonwealth countries. Go to $4000 to cover reasonable living expenses and travel to, in, and from host countries; three to six months. Write: Committee, at above address. Deadlines vary from year to year, but generally are in Jan. and Feb. (Piedmont Craftsmen '75).

Frederick Craft Fair, Frederick, Md., June 1-6, 1976, is a juried fair with no commissions or percentages taken. It is open to craftspeople living anywhere in the U.S.A. Application deadline is March 10, 1976. Write: Frederick Craft Fair, Noel Clark, Director, Gapland, Md., 21736. (Piedmont Craftsmen '75).

National Craft Fair, Gaithersburg, Md., Sept. 22-26, 1976, is organized by the same people as the Frederick Craft Fair. Application deadline is the same as above. (Piedmont Craftsmen '75.)

Detailed brochure outlining career opportunities in the Army Arts & Crafts Program tells how to get on Civil Service list for these civilian positions. Starting salaries range from $8055 to $14,671 annually. General requirements include college degree and formal training in several crafts fields. For brochure "The Army Art & Crafts Program", write: Eugenia C. Nowlin, Director, Arts & Crafts, Office of the Adjutant General, Dept. of the Army. Washington, D.C., 20314. (Piedmont Crafsmen '75).

Shop One Inc., 221 Alexander St., Rochester, N.Y., 14607, is expanding and is looking for production and one-of-a-kind gold and silver. Jewelry and objects for purchase and consignment are needed. Send slides to Thomas Markusen.

MEMBERS IN THE NEWS

Vada Beetler presented a lecture to the Marian O. Art Guild on Techniques of Jewelry thro' the Ages.

Bernard Bernstein exhibited in the "Ceremonial Art in the Judaic Tradition" show at the N.C. Art Museum in Raleigh. Mr. Bernstein was commissioned and has completed 5 pieces of liturgical work of Temple Beth Emeth, in Wilmington, Del.

Eleanor Caldwell received the Purchase Award in the "Executive Toy Puzzle" sponsored by the Charles Merrill Found. for the Sheldon Memorial Gallery in Lincoln, Neb. She also exhibited in a two-person show Sept. 21-Oct. 31 at the Hansen Museum, Logan, Kan. Ms. Caldwell lectured on "Contemporary Metalsmiths" at Ft. Hals State College and Butler Univ. in Indianopolis. She also participated in an Artist-in-Residence program, "Basic Metal Techniques", also at Ft. Hays State College, Hays, Kan. Sept. 29-Oct. 1.

Marilyn Davidson received the Purchase Award at the SNAG Contemporary Jewelry Show at Ga. State. She also received Honorable Mention in the Contemporary Crafts of the America 1975 Show.

Bartow Daniels, an assoc. member, now has 10 pieces of work on exhibit at the Fairtree in N.Y. The exhibit started on Nov. 7 and will run through Jan. 10, 1976.

Chuck Evans held a workshop in the "Creation of Roman or Woven Chain" at a conference at Eastern Mich. Univ. Oct. 2-5.

Arline Fisch has a book published entitled "Textile Techniques in Metal".

Edward Higgins was presented in "Box Art-Assemblage and Construction" by Meilach. Mr. Higgins also participated in Galeria Del Sol Summer Show in San Antonio, and the 3rd Allegheny College Craftsman's Invitational.

Klaus Kallenberger showed in the regional arts and crafts show at the Pink Palace Museum of Art in Memphis, Tenn. Mr. Kallenberger also participated in the Tenn. State Crafts Fair this spring for the fifth time, and took three awards.

David Kuhn will have an exhibit at the Anne Hathaway Gallery in the Folger Shakespeare Library. Mr. Kuhn will show his enamels.

Marcia Lewis also recentely exhibited in two exhibitions: "Homage to the Bag" and "Crafts of the North Americas".

Jim Meyer participated in the Eastern Michigan Univ. show "Uncommon Smiths". Mr. Meyer was also active in an Artist-in-Residence workshop series for the Va. Museum of Fine Arts.

Eleanor Moty held a workshop in Jackson, Miss. from Nov. 14-16. The photofabrication session dealt with application of images to metal plates via photo-etching for jewelry or printing.

Thomas Markusen was awarded a NEA Craftsmen Fellowship for 1975. Mr. Markusen was also selected president of the N.Y. State Craftsmen for 76-77, and also recently traveled five weeks in Denmark, Sweden, Finland, and Leningrad researching metalwork and contracting metalsmiths.

Gary Noffke, metalsmith from the U. of Georgia, gave a two-day workshop in small toolmaking Oct. 27 & 28 at Va. Commonwealth University. He also held a workshop Nov. 14-16 in Jackson, Miss. where he taught the basic principles of hot-forging small copper and sterling objects.

Mary Ann Scherr was awarded the Honor Award of the "Contemporary Crafts of the Americas 1975" and received the same award by the Beaux Arts Designed/Craftsmen 1975. Ms. Scherr also exhibited in the "Marietta College Crafts National", the "Uncommon Smith" and "Homage to the Bag" and will be exhibiting at the Lowe Art Museum in Coral Gables, Fla. The exhibit will be entitled "A History of Silver and Goldsmithing in America". Mary Ann also lectured at the Ill. Art Education Assn. in Chicago, Ill.

Olaf Skoogfors was featured in a one-man exhibit of contemporary jewelry at the Drutt Gallery in Philadelphia from Oct. 29-Nov. 29.

Lynda Watson, Ken Corey, Jim Cotter and *Dan Telleen* participated in a workshop in Vail, Colorado.

Fred Woell gave a lecture at the Rhode Island School of Design on Oct. 16. Last April he had a booklet published entitled "Photography in the Crafts".

Eleanor Moty, Fred Fenster, Michael Jerry, Marcia Lewis, Fred Woell, and *Lee Peck*, an assoc. member, along with others participated in the "Wisconsin Directions" show held Sept. 19-Nov. 2.

A GERMAN JEWELER SPEAKS OUT

After returning home from a seven week tour through various parts of the U.S., Nova Scotia, and Canada, I very much appreciate the opportunity of writing a short statement about my reactions and impressions for the SNAG newsletter.

It was my second trip across the Atlantic and although seven weeks seems to be quite a long time, it turned out to be too short, again. I am really sorry I didn't have time enough to stay at certain places where I feel most relaxed and comfortable. I am so lucky in knowing so many nice people. It is always a great experience to share my time with them, either at their homes or with their students at the art departments. The hospitality was overwhelming.

I was amazed at the high number of students who are seriously involved in the art programs at the universities and colleges. I always found interested listeners during my lectures who were anxious to get as much information as possible about European jewelry standards and perhaps my work in particular. I felt stimualted through many questions which were directed to the point without an preoccupation. This gave me a chance to look at my work differently. Also, it is without any question a great experience to define and interpret ones own ideas, concerns and intentions in a foreign language.

I am very grateful in having learned so much and it will definitely take some time to digest all the impressions I brought home with me. I only hope that the exchange of ideas will continue. Europe and America are closer together, literally speaking, it's only a seven hour flight (at least to the East Coast)!

Claus Bury
October, 1975.

ARTISTS RIGHTS

What follows are some more or less random thoughts concerning artists rights and responsibilities, and legislation in those areas that may be pertinent to the goldsmith. These thoughts come as a reaction to a symposium I attended entitled "Visual Arts and the Law – Rights of Artists, Owners, and Public" held Sat., April 19, 1975, at the University of Richmond, Richmond, Va. I do not claim any expertise concerning these subjects, and have been trying to seek out people from whom I could learn more. Rather than

attempt to impart information I hope that my thoughts will stimulate people who are more familiar with these subjects that myself to respond to the newsletter.

Artists Rights
Common Law Protection

We must begin with the assumption that persons ideas are his own until such time as he decides to share them with others. The law protects those ideas until such time they are made public (Common Law Copyright). The only way a person can retain protection is through a patent, trademark or copyright. Copyright is the most important to the artist. This is gained by application to the Federal government and is referred to as "statutory" copyright. When an artist shares those ideas without expressly reserving his rights he gives up those rights (he "publishes" the work, in legal terminology) and it falls into public domain. This loss of common law protection is reaffirmed consistently in numerous decisions. *Nimer on Copyright* sets forth a formal definition of publication as follows:

"The relevant decisions indicate that publication occurs when by consent of the Common Law of Statutory copyright owner, the original or tangible copies of the work are sold, leased, loaned, given away or otherwise made available to the general public, or when an authorized offer is made to dispose of the work in any such manner even if a sale or other such disposition does not in fact occur."

Thus the unrestricted sale or other public disposition of a work of art or a tangible copy results in its publication. Nimer suggests that where a work of art is sold, that if such a sale was not preceded by a general offer of sale made to all members of the public and if the right of reproduction is expressly or impliedly reserved by the seller, that the sale should not constitute a surrender of common law rights. Since September 1, 1966, the sale of a work of art in New York does not carry with it the right to copy unless expressly so provided in a written document. A similar proposal is before the California legislature.

Exhibition without sale or offer of sale in theory should not constitute publication,as the public gains no possessary right in the work or a copy. Numerous cases have held that except under special circumstances mere exhibition constitutes publication of a work of art. Those special circumstances have been when an object was exhibited with no offer of sale and where there was an express or implied understanding that no copying shall take place and where measures are used to enforce this restriction.

The nature of limited publication, or when publication does not constitute legal publication, is when the work is shown to a selected group for a limited purpose without the right of diffusion, reproduction, disposition or sale. Permissible purposes would include: showing to dealers and critics, showing to possible buyers, and permitting copying by students for purposes of instruction only.

French law preserves certain moral rights for the artist. These include the right of disclosure or the artists right to determine when a work of art shall be published, the right to withdraw or disavow, the right of paternity or the right of an artist or author to have his authorship acknowledged, and the right of integrity of the work of art or the fact that the right to alter or destroy a work of art does not go with the work. American common law protection covers the right of disclosure. The right to disavow has no counterpart in American law, a work of art, once published remains the work of the artist, and he cannot disavow it. The right of paternity can only be covered by contract in American law as is true with the right of integrity of the work.

Essentially this points up the need for the artist to spell out in contract the rights that go with the art object and those retained by the artist and for the artist to protect himself through statutory copyright rather than rely on common law protection. This is more important to some of us than others but becomes important when one undertakes large commissions and or produces designs for production that could be copied and be profitably produced.

Information From:

Robert Yale Libott, specialist in intellectual property law and partner in Los Angeles law firm of Keating, Libott, Bates and Pastor. He is currently co-chairman of the copyright law revision committee and formerly chairman of the author's committee, patent, trademark and copyright section, American Bar Assn. Before becoming a lawyer, Mr. Libott was a screen writer and received a B.A. degree from Stanford University and an L.L.B. from UCLA.

edited by Jim Meyer

MISCELLANEOUS

"Badge a Minit" — The Badge a Minit will make either a button or a pocket mirror in less than a minute. Button and mirror size is 2-5/16" diameter. Badge a Minit, complete with 20 badge parts and mirrors, costs $34.95. Badge parts — fronts, pinbacks, and plastic disc covering — $7.95 for 50. Check or money order should accompany order. Send to: Fred Woell, 14-A RFD, Deer Isle, Maine, 04627. For more information or a full listing, write Fred Woell.

I have a large quantity of the following items for sale if someone can give me an idea of what a fair price would be. I bought them at a close-out, and am willing to share the loot for a fair return with metalworkers who are looking for this kind of thing:

[1] Mother of Pearl shapes—such as books, hearts, rectangles, some with loops for hanging—about 1" square or under, 1/8" thick or under. All have a small hole drilled in center for metal initial or other decoration.

[2] Sawn Rosewood slabs, 1/12" thick, widths about 6 to 8" or under, lengths up to three feet. Beautiful dark color and grain. Most pieces are not perfectly flat and are slightly brittle from age. Good for jewelry in small pieces, especially inlay. I would sell this by square inch, but would not want to send anything for less than $1.

CORRECTION!

The film *Art in Miniature* is not available from Prothmann Association, Inc. (Higgins)

LAST MINUTE ARRIVALS

An addition to the workshop list edited by Seppa: **Eleanor Caldwell**, 1306 Staffor St., Dekalb, Ill, 60115; phone, 815/758-2352, two workshops: [1] 1-hour slide show on metalsmith's work in the 70's; [2] 6-hour participating workshop on plastics and/or 1-2 hour slide show. Will exchange without honorarium.

THOUGHT OF THE ISSUE

Success, which William James called "the bitch goddess", has exerted a tripolar magnetic pull on most Americans. It is variously regarded with desire, fear, and despair. The desire is to succeed. The fear is of failing to succeed. The despair is the feeling of emptiness, the loss of a rooted and perhaps better self after one has succeeded. The most distressing knowledge of all, of course, is to realize that you sought esteem in the eyes of others because you lacked it on your own. (Time, October Issue, 1975)

NUGGETS

NEW ASSOCIATE MEMBERS

Ellen Kaufman
6221 Greenwood, Little Rock, Ark, 72207
Barbara Nilausen
RD 2, Iowa City, Iowa, 52240
Tom Baker
112-A South New St., Staunton, Va., 24401
Lynda Edwards
P.O. Box 280, Farmville, Va., 23901
Jane Campbell
Box 960, New Milford, Conn.
D. Maticia
4999 Casa Dr., Tarzana, Calif., 91356
Bert Kapferman
143 Lower Cross Rd., Greenwich, Ct., 06838
Jack Hemenway
Old Quarry Rd., Stonington, Me., 04681
Mary Whisonan
1703 Pigeon Point Rd., Beaufort, S.C., 29902
Michael Croft
1441 North Day Rd., Tucson, Ariz., 85715

CHANGE OF ADDRESS

Jim Malenda
Mowave Com. College, Art Dept., 1971 Jagerson Ave., Kingman, Ariz., 86401
Ms. Claudia Kuehnl
Quogue St., Quogue, N.Y., 11959
Marcia Lewis
57-A Hernanadez, Los Gatos, Calif., 95030

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